TDR Volume 46 Index

T173: vol. 46, no. 1 (Spring 2002)
T174: vol. 46, no. 2 (Summer 2002)
T175: vol. 46, no. 3 (Fall 2002)
T176: vol. 46, no. 4 (Winter 2002)

By Author

Afzal-Khan, Fawzia, "Where Are the Muslim Feminist Voices?: A Question Asked in September 2001" (Comment) 1:5–10

Alker, Gwendolyn, "*Recording Women: A Documentation of Six Theatre Productions* by Geraldine Cousin; *Performing Women: Stand-Ups, Strumpets and Itinerants* edited by Alison Oddey; *Staging Femininities: Performance and Performativity* by Geraldine Harris" (Book Review) 3:176–79

Amkpa, Awam, "*World Encyclopedia of Contemporary Theatre: Africa (Volume 3)* edited by Don Rubin, Ousmane Diakhate, and Hansel Ndumbe Eyoh" (Book Review) 4:175–77

Barba, Eugenio, "A Chosen Diaspora in the Guts of the Monster" 4:147–53

Barba, Eugenio, "The Essence of Theatre" 3:12–30

Bial, Henry, "*The Moscow State Yiddish Theatre: Jewish Culture on the Soviet Stage* by Jeffrey Veidlinger" (Book Review) 2:172–74

Bose, Neilesh, "*The Athenian Sun in an African Sky* by Kevin J. Wetmore" (Book Review) 4:177–78

Brady, Sara, "*The Stuff of Dreams: Behind the Scenes of an American Community Theatre* by Leah Hager Cohen; *Community Theatre: Global Perspectives* by Eugene van Erven" (Book Review) 1:170–74

Burt, Ramsay, "*The Passion of Music and Dance: Body, Gender and Sexuality* edited by William Washabaugh; *Antonia Merce 'La Argentina': Flamenco and the Spanish Avant Garde* by Ninotchka Devorah Bennahum" (Book Review) 2:176–79

Burt, Ramsay, "Steve Paxton's *Goldberg Variations* and the Angel of History" 4:46–64

Calzadilla, Fernando, "Performing the Political: Encapuchados in Venezuela" 4:104–25

Chalmers, Jessica, "I Would Have Liked to Give a Paper at this Conference" (Comment) 4:5–7

Cheung, Floyd, "Performing Exclusion and Resistance: Anti-Chinese League and Chee Kung Tong Parades in Territorial Arizona" 1:39–59

Conquergood, Dwight, "Performance Studies: Interventions and Radical Research" 2:145–56

Copeland, Roger, "Merce Cunningham and the Aesthetic of Collage" 1:11–28

Davis, C.B., "*Dumbstruck: A Cultural History of Ventriloquism* by Stephen Connor" (Book Review) 2:174–76

The Drama Review 46, 4 (T176), Winter 2002. Copyright © 2002 New York University and the Massachusetts Institute of Technology

Davis, Tracy C., "Between History and Event: Rehearsing Nuclear War Survival" 4:11–45
Diamond, Catherine, "Parallel Streams: Two Currents of Difference in Kuala Lampur's Contemporary Theatre" 2:7–46

Faber, Alyda, "Saint Orlan: Ritual As Violent Spectacle and Cultural Criticism" 1:85–92
Fleming, John, "Honduras's Teatro La Fragua: The Many Faces of Political Theatre" 2:47–65

Gilbert, Helen, and Jacqueline Lo, "Toward a Topography of Cross-Cultural Theatre Praxis" 3:31–53
Gómez-Peña, Guillermo, "Letters from the Road: A Selection of Performance Chronicles" 2:97–109
Gómez-Peña, Guillermo, and Lisa Wolford, "Navigating the Minefields of Utopia: A Conversation" 2:66–96

Hamera, Judith, "An Answerability of Memory: 'Saving' Khmer Classical Dance" 4:65–85
Herrington, Joan, "Breathing Common Air: The SITI Company Creates *Cabin Pressure*" 2:122–44

Jakovljevic, Branislav, "*American Avant-Garde Theatre* by Arnold Aronson" (Book Review) 1:177–80

Kershaw, Baz, "Ecoactivist Performance: The Environment As Partner in Protest?" 1:118–30
King, Jason, "Toni Braxton, Disney, and Thermodynamics" 3:54–81

Lane, Jill, "Reverend Billy: Preaching, Protest, and Postindustrial Flânerie" 1:60–84
Lepecki, André, "*Geography* by Ralph Lemon; *My Body, the Buddhist* by Deborah Hay" (Book Review) 3:165–69
Lewis, Barbara, "*The Royalty of Negro Vaudeville: The Whitman Sisters and the Negotiation of Race, Gender, and Class in African American Theater, 1900–1940* by Nadine George-Graves; *Performing Blackness: Enactments of African-American Modernism* by Kimberly W. Benston; *No Surrender! No Retreat! African American Pioneer Performers of Twentieth Century American Theater* by Glenda E. Gill" (Book Review) 3:172–75
Lo, Jacqueline, and Helen Gilbert, "Toward a Topography of Cross-Cultural Theatre Praxis" 3:31–53

Mason, Susan, "The Golden Arches and the Ivory Towers: Creating an Acto on the Corporate University" 4:126–46
Mazer, Sharon, "*Staging Tourism: Bodies on Display from Waikiki to Sea World* by Jane C. Desmond" (Book Review) 3:170–72
Mee, Charles L., and Erin B. Mee, "Mee on Mee" (Special Section) 3:82–117
Mee, Charles L., "The Imperialists at the Club Cave Canem" 3:105–17
Mee, Erin B., and Charles L. Mee, "Mee on Mee" (Special Section) 3:82–117
Mee, Erin B., "Shattered and Fucked Up and Full of Wreckage: The Words and Works of Charles L. Mee" 3:83–104
Mills, Chris, "*A Woman Who…: Essays, Interviews, Scripts* by Yvonne Rainer; *Of All the Nerve, Deb Margolin: Solo* by Deb Margolin;

Robert Lepage: Connecting Flights by Robert Lepage with Remy Charest" (Book Review) 4:180–82
Mullenix, Elizabeth Reitz, "Private Women/Public Acts: Petticoat Government and the Performance of Resistance" 1:104–17

Nesmith, N. Graham, "Eric Bentley: On Hero Worship and Degradation" 1:93–103

Quintero, Craig, "Pilgrimage As a Pedagogical Practice in Contemporary Taiwanese Theatre: U Theatre and the Baishatun Ma-tsu Pilgrimage" 1:131–48

Rosenthal, Cindy, "The *common green/common ground* Performance Project: The Personal, the Political, the Gardens, and NYU" 3:132–64

Schechner, Richard, "The Age of Terrorism" (Comment) 2:5–6
Schechner, Richard, "My Art in Life: Interviewing Spalding Gray" 4:154–74
Schechner, Richard, "Media's !nexperience" (Comment) 3:5–6
Schechner, Richard, "'We Still Have to Dance and Sing': An Interview with Richard Foreman" 2:110–21
Scheeder, Louis, "*Coming Up Roses: The Broadway Musical of the 1950s* by Ethan Mordden" (Book Review) 1:174–77
Scolieri, Paul, "*Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era* by Brenda Dixon Gottschild; *Converging Movements: Modern Dance and Jewish Culture at the 92nd Street Y* by Naomi M. Jackson" (Book Review) 4:178–79
Stambaugh, Antonio Prieto, "A letter from Antonio Prieto Stambaugh" (Letters, Etc.) 3:7–8
Stanton, William, "*Apocalipse 1,11* in São Paulo: Aesthetic Vertigo or Exploitation?" 4:86–103

Taylor, Diana, "'You Are Here': The DNA of Performance" 1:149–69
Thompson, MJ, "*Women's Intercultural Performance* by Julie Holledge and Joanne Tompkins" (Book Review) 2:171–72
Thompson, MJ, "*Daughters of Eve: A Cultural History of French Theatre from the Old Regime to the Fin-de-Siècle* by Lenard R. Berlanstein" (Book Review) 4:182–84

Weiss, Allen S., "Carmelo Bene, 1937–2002" (In Memory) 4:8–10
Westlake, E.J., "The Bomb That Blew Up Seattle: Jason Sprinkle and the Performance of Municipal Identity" 1:29–38
Wiley, Eric, "Wilderness Theatre: Environmental Tourism and Cajun Swamp Tours" 3:118–31
Wolford, Lisa, and Guillermo Gómez-Peña, "Navigating the Minefields of Utopia: A Conversation" 2:66–96

Zarrilli, Phillip, "The Metaphysical Studio" 2:157–70

By Title

"The Age of Terrorism" (Comment), Richard Schechner 2:5–6
"*American Avant-Garde Theatre* by Arnold Aronson" (Book Review), Branislav Jakovljevic 1:177–80
"An Answerability of Memory: 'Saving' Khmer Classical Dance," Judith Hamera 4:65–85

"*Apocalipse 1,11* in São Paulo: Aesthetic Vertigo or Exploitation?" William Stanton 4:86–103
"*The Athenian Sun in an African Sky* by Kevin J. Wetmore" (Book Review), Neilesh Bose 4:177–78

"Between History and Event: Rehearsing Nuclear War Survival," Tracy C. Davis 4:11–45
"The Bomb That Blew Up Seattle: Jason Sprinkle and the Performance of Municipal Identity," E.J. Westlake 1:29–38
"Breathing Common Air: The SITI Company Creates *Cabin Pressure*," Joan Herrington 2:122–44

"Carmello Bene, 1937–2002" (In Memory), Allen S. Weiss 4:8–10
"A Chosen Diaspora in the Guts of the Monster," Eugenio Barba 4:147–53
"*Coming up Roses: The Broadway Musical of the 1950s* by Ethan Mordden" (Book Review), Louis Scheeder 1:174–77
"The *common green/common ground* Performance Project: The Personal, the Political, the Gardens, and NYU," Cindy Rosenthal 3:132–64

"*Daughters of Eve: a Cultural History of French Theatre from the Old Regime to the Fin-de-Siècle* by Lenard E. Berlanstein" (Book Review), MJ Thompson 4:182–84
"*Dumbstruck: A Cultural History of Ventriloquism* by Stephen Connor" (Book Review), C.B. Davis 2:174–76

"Ecoactivist Performance: The Environment As Partner in Protest?" Baz Kershaw 1:118–30
"Eric Bentley: On Hero Worship and Degradation," N. Graham Nesmith 1:93–103
"The Essence of Theatre," Eugenio Barba 3:12–30

"*Geography* by Ralph Lemon; *My Body, the Buddhist* by Deborah Hay" (Book Review), André Lepecki 3:165–69
"The Golden Arches and the Ivory Towers: Creating an Acto about the Corporate University," Susan Mason 4:126–46

"Honduras's Teatro La Fragua: The Many Faces of Political Theatre," John Fleming 2:47–65

"The Imperialists at the Club Cave Canem," Charles L. Mee 3:105–17
"I Would Have Liked to Give a Paper at this Conference" (Comment), Jessica Chalmers 4:5–7

"A Letter from Antonio Prieto Stambaugh" (Letters, Etc.), Antonio Prieto Stambaugh 3:7–8
"Letters from the Road: A Selection of Performance Chronicles," Guillermo Gómez-Peña 2:97–109

"Mee on Mee" (Special Section), Charles L. Mee and Erin B. Mee 3:82–117
"Media's Inexperience" (Comment), Richard Schechner 3:5–6
"Merce Cunningham and the Aesthetic of Collage," Roger Copeland 1:11–28
"The Metaphysical Studio," Phillip Zarrilli 2:157–70

"*The Moscow State Yiddish Theatre: Jewish Culture on the Soviet Stage* by Jeffrey Veidlinger" (Book Review), Henry Bial 2:172–74
"My Art in Life: Interviewing Spalding Gray," Richard Schechner 4:154–74

"Navigating the Minefields of Utopia: A Conversation," Guillermo Gómez-Peña and Lisa Wolford 2:66–96

"Parallel Streams: Two Currents of Difference in Kuala Lampur's Contemporary Theatre," Catherine Diamond 2:7–46
"*The Passion of Music and Dance: Body, Gender and Sexuality* edited by William Washabaugh; *Antonia Merce 'La Argentina': Flamenco and the Spanish Avant Garde* by Ninotchka Devorah Bennahum" (Book Review), Ramsay Burt 2:176–79
"Performing the Political: Encapuchados in Venezuela," Fernando Calzadilla 4:104–25
"Performance Studies: Interventions and Radical Research," Dwight Conquergood 2:145–56
"Performing Exclusion and Resistance: Anti-Chinese League and Chee Kung Tong Parades in Territorial Arizona," Floyd Cheung 1:39–59
"Pilgrimage As a Pedagogical Practice in Contemporary Taiwanese Theatre: U Theatre and the Baishatun Ma-tsu Pilgrimage," Craig Quintero 1:131–48
"Private Women/Public Acts: Petticoat Government and the Performance of Resistance," Elizabeth Reitz Mullenix 1:104–17

"*Recording Women: A Documentation of Six Theatre Productions* by Geraldine Cousin; *Performing Women: Stand-Ups, Strumpets and Itinerants* edited by Alison Oddey; *Staging Femininities: Performance and Performativity* by Geraldine Harris" (Book Review), Gwendolyn Alker 3:176–79
"Reverend Billy: Preaching, Protest, and Postindustrial Flânerie," Jill Lane 1:60–84
"*The Royalty of Negro Vaudeville: The Whitman Sisters and the Negotiation of Race, Gender, and Class in African American Theater, 1900–1940* by Nadine George-Graves; *Performing Blackness: Enactments of African-American Modernism* by Kimberly W. Benston; *No Surrender! No Retreat! African American Pioneer Performers of Twentieth Century American Theater* by Glenda E. Gill" (Book Review), Barbara Lewis 3:172–75

"Saint Orlan: Ritual As Violent Spectacle and Cultural Criticism," Alyda Faber 1:85–92
"Shattered and Fucked Up and Full of Wreckage: The Words and Works of Charles L. Mee," Erin B. Mee 3:83–104
"*Staging Tourism: Bodies on Display from Waikiki to Sea World* by Jane C. Desmond" (Book Review), Sharon Mazer 3:170–72
"Steve Paxton's *Goldberg Variations* and the Angel of History," Ramsay Burt 4:46–64
"*The Stuff of Dreams: Behind the Scenes of An American Community Theatre* by Leah Hager Cohen; *Community Theatre: Global Perspectives* by Eugene van Erven" (Book Review), Sara Brady 1:170–74

"Toni Braxton, Disney, and Thermodynamics," Jason King 3:54–81
"Toward a Topography of Cross-Cultural Theatre Praxis," Helen Gilbert and Jacqueline Lo 3:31–53

"*Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era* by Brenda Dixon Gottschild; *Converging Movements: Modern Dance and Jewish Culture at the 92nd Street Y* by Naomi M. Jackson" (Book Review), Paul Scolieri 4:178–79
"'We Still Have to Dance and Sing': An Interview with Richard Foreman," Richard Schechner 2:110–21
"Where Are the Muslim Feminist Voices?: A Question Asked in September 2001" (Comment), Fawzia Afzal-Khan 1:5–10
"Wilderness Theatre: Environmental Tourism and Cajun Swamp Tours," Eric Wiley 3:118–31
"*A Woman Who…: Essays, Interviews, Scripts* by Yvonne Rainer; *Of All the Nerve, Deb Margolin: Solo* by Deb Margolin; *Robert Lepage: Connecting Flights* by Robert Lepage with Remy Charest" (Book Review), Chris Mills 4:180–82
"*Women's Intercultural Performance* by Julie Holledge and Joanne Tompkins" (Book Review), MJ Thompson 2:171–72
"*World Encyclopedia of Contemporary Theatre: Africa (Volume 3)* edited by Don Rubin, Ousmane Diakhate, and Hansel Ndumbe Eyoh" (Book Review), Awam Amkpa 4:175–77

"'You Are Here': The DNA of Performance," Diana Taylor 1:149–69